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duties are first and foremost, and who in the general education of the country have most to do in shaping public opinion. He argues that while the incentives of the cultivated class to a political life are less with us than in England, the educated man who appeals to public opinion for the ultimate vindication of truth and justice is "a spiritual power in the State that no factions can outwit, and no majorities can overwhelm." Some of his sentences enunciate truth with remarkable vigor: "The educated class in a free State renders its most inestimable service as the exponent and upholder of those spiritual forces on which society ultimately rests." "That government alone is strong which marches at the head of popular convictions." "It was the Puritan pulpit which created the noblest type of the republican citizen." He blames our American Christianity for having "concerned itself of late years too exclusively with private and social needs," and for having "lost the masculine hold it once had on public duties." He says truly that "a noble and sympathetic public life is the gauge of national greatness," and that "all famous states have been informed with ideal forces." Sentences like these abound in this oration, and stamp Professor Diman as a wise and judicious thinker in political philosophy. This pamphlet has been one of the marked productions of the past year.

15.—*Harold. A Drama.* By ALFRED TENNYSON. Boston: James R. Osgood & Co. 16mo. pp. 170. 1877.

MR. TENNYSON has reached the point where by age and by the mastery of his art he produces his best works, and this he has done in this new drama. The fortunes of the sons of Godwin present a fine subject for dramatic writing, and the period which Mr. Tennyson has chosen has just enough of that tangled web of circumstance which gathers about a great crisis to give him the opportunity to delineate strong passions. This opportunity did not present itself in "Queen Mary," where the poet seemed to be cramped in the proper use of his individuality. In "Harold" he touches a period which is essentially removed from the agony of religious strife, and has for his central figure a character who appeals throughout the drama to the best sentiments of the heart. Mr. Tennyson has thrown into this character, without burdening his action, those scraps of wisdom shaped to a poet's mind, which make Shakespeare the author who finds your thought at every turn of the play and which pass speedily into living speech and permanent literature. This drama contains perhaps more of these lines and passages than any other of his writings, except "In Memoriam," and,

what is more, they are instinct with the passion and tragic force of the drama itself. It is plainly Tennysonian language to students of Tennyson, but it is also the language of the round world, the condensed, nervous, thrilling speech which is understood and used by all bright people in moments of excitement. Here are a few of them. Harold says of his brother Tostig :—

“ I love the man, but not his fantasies,

Again when Tostig, already made Earl, aspired to the crown, Aldwyth, anxious to become Harold's queen, says in her soliloquy,

“ The dog that snapt the shadow dropt the bone.”

Archbishop Stigand happily expresses the changes in theological doctrine when he declares that

“ In our windy world

What's up is faith, what's down is heresy.”

Wulforth, pining for home while hostage in a Norman castle, gives one of those word-pictures in which Mr. Tennyson excels :—

“ Yea, and I

Shall see the dewy kiss of dawn no more,
Make blush the maiden-white of our tall cliffs,
Nor make the sea-bird rouse himself and hover
Above the windy ripple, and fill the sky
With free sea-laughter.”

The description of Edward the Confessor is bright and effective :—

“ The rosy face, and long down-silvering beard,
The brows unwrinkled as a summer mere.”

The impulsive life of Harold, touched by the scruples of old Stigand, with respect to his marrying Edith, the woman of his choice, goes beyond the fears of offending the saints and breaks out in words like these :—

“ O God ! I cannot help it, but at times
They seem to me too narrow, all the faiths
Of this grown world of ours, whose baby eye
Saw them sufficient. Fool and wise, I fear
This curse, and scorn it. But a little light !
And on it falls the shadow of the priest.”

There is wonderful vigor in these lines :—

“ Every man about his king,
Fought like a king ; the king like his own man ;
No better ; one for all, and all for one,
One soul ; and therefore have we shatter'd back
The hugest wave from Norseland ever yet

Surged on us, and our battle-axes broken
The Raven's wing, and dumb'd his carrion crook
From the gray sea forever."

Mr. Tennyson has given in this new drama so many passages which fill eye, ear, and soul, all at once, with inexpressible delight, that for these alone it will rank with his best poems; but we think that he has also met successfully the requirements of dramatic art. "Harold" is not simply and only a closet drama, to be admired by students for its fine passages and its fidelity to history; it has the stir, the passion, the setting of character against character, the pathetic and delicate issues of life hanging upon a single great conflict of the soul within, which gather the interest of the reader or the listener at special points in each act; and as the play advances, the drama constantly increases in intensity of interest, in the glow of passion, and in the accumulation of points which touch the heart of reader and listener alike. If we are not mistaken, Mr. Tennyson has produced in "Harold" a play which can be successfully put upon the stage. If he lacks the grim and often boisterous humor of Shakespeare, he excels in the vigor and intensity of his thoughts, in the clear-cut language in which they are expressed, and in the sweet bits of song which relieve the tragedy. It is a careful study of Anglo-Saxon times, adapted to the requirements of a modern play. It is not easy to think of Mr. Tennyson as a dramatic writer in the future, when we remember the strong personality and spiritual insight of his verse, but even this will be welcome if he keeps up to the standard of "Harold."

PUBLICATIONS RECEIVED.

The Farmyard Club of Jotham: An Account of the Families and Farms of that Famous Town. By GEORGE B. LORING. Illustrated. Boston: Lockwood, Brooks, & Co. Large 12mo. pp. 619.

Joan: A Tale. By RHODA BROUGHTON. New York: D. Appleton & Co. 8vo. pp. 216.

Rare Good Luck: A Fortune in Seven Strokes. New York: D. Appleton & Co. 8vo. pp. 116.

Colony Ballads: An Attempt to represent Something of the Spirit and the Circumstances attending the Separation of the British Colonies of Middle North America from their Mother Country. By GEORGE L. RAYMOND. New York: Hurd & Houghton. 18mo. pp. 95.